concept art of the simulator room
Dominique Louis, 1999
pastel, 10 x 8½"

Ricky Nierva, 1999
concept art of Monsters, Inc.
gouache, 7½ x 4½"

concept art of
Monsters, Inc. employees
Ricky Nierva, 1997
mixed media, 10 ½ x 6 ¼"

layout sketch of
Monsters, Inc. exterior
Harley Jessup, 1997
marker and ink, 8 ½ x 4 ½"

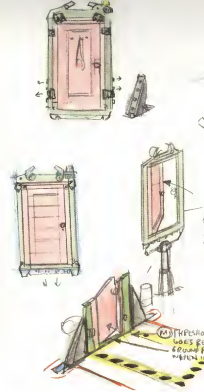
concept art of the Scare Floor
Harley Jessup, 1997
acrylic, 9½ x 5½"

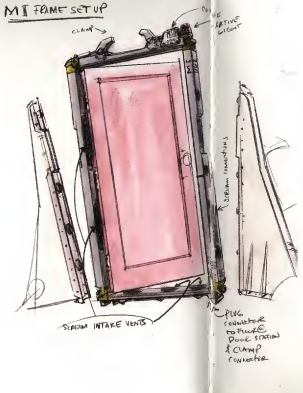
concept art of Waternoose's office
Harley Jessup, 1997
marker, 7 x 4"

concept art of the Monsters, Inc. training room
Harley Jessup, 1997
mixed media, 7 x 4"

concept art of Monsters, Inc.
Dominique Louis, 1998
pastel, 25 x 14"
layout by Harley Jessup

concept art of Monsters, Inc.
Dominique Louis, 1999
pastel, 19 x 17"
layout by Gerhere Boesbee





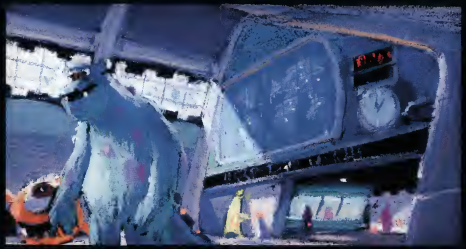
concept sketch of a door station
Bob Pauley, 2000
marker and colored pencil
8½ x 11"

door station construction notes
Bob Pauley, 2000
marker and colored pencil
8½ x 11"

door station control notes
Bob Pauley, 1999
ink, 8½ x 11"

concept art of Monsters, Inc.
Jatto Siebold, 1997
computer graphics, 10½ x 9"

concept art of Waternoose's office
Dominique Louis, 1998
pastel, 10 x 8½"
layout by Harley Jessup



concept art of Sullivan and Mike on the Scare Floor

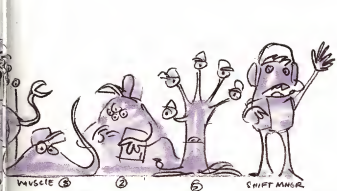
Dominique Louis, 1999
pastel, 18 x 9"

concept art of the Monsters, Inc. training room

Dominique Louis, 1998
pastel, 25 x 14"

concept art of the factory
Dominique Louis, 1999
pastel, 25 x 14"

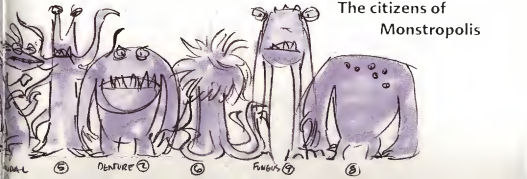
concept of the Door Vault
Dominique Louis, 1998
pastel, 29 x 16"
layout by Harley Jessup

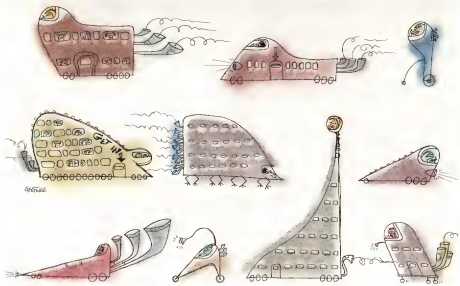


Not yet restricted by thoughts of how we would build these characters in the computer, our early designs were all over the map. Often an idea that wasn't right for a main character would be perfect for a background monster. If a monster design made us laugh, some element of it usually found its way into the film.

BACKGROUND MONSTERS

The citizens of Monstropolis

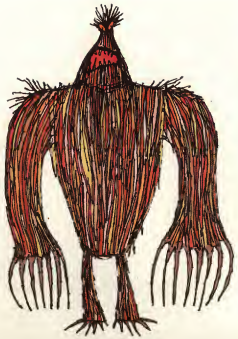




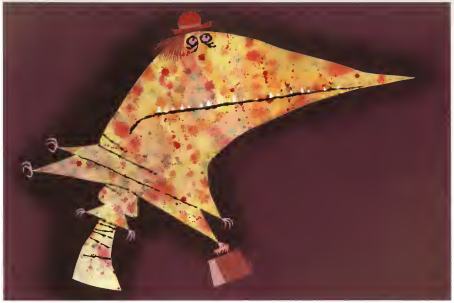
vehicles full of background monsters
Geefwee Boedoe, 1997
ink and pencil, 17 x 11"

concept art of a background monster
Geefwee Boedoe, 1997
mixed media, 7¾ x 11½"

concept sketches of background monsters
Nicolas Marlet, 1997
colored pencil and ink, 16½ x 11¼"



concept art of a background monster
Geefwee Boedoe, 1997
ink, 8¼ x 10¼"



concept art of a Monsters, Inc. employee

Geefwee Boedoe, 1997
mixed media, 14 x 9½"

concept art of background monsters

Geefwee Boedoe, 1997
mixed media, 8 x 10½"

Geefwee Boedoe, 1997
acrylic, 3½ x 8"

concept art of background monsters
Carter Goodrich, 1997
pencil, 14 x 17"

concept art of background monsters
Carter Goodrich, 1997
marker and ink, 14 x 17"

Carter Goodrich, 1997
marker and ink, 14 x 17"

Oscar Grillo, 1997
ink, 8½ x 11"

Ralph Eggleston, 1997
colored pencil, 7 x 8½"

Jeff Pidgeon, 1997
marker, 8½ x 11"

Jeff Pidgeon, 1997
marker, 11 x 8½"

Jeff Pidgeon, 1997
marker, 11 x 8½"

Ricky Nierva, 1997
marker, 8¼ x 10½"

Bob Pauley, 2000
marker and ink, 8½ x 11"

concept art of background monsters

Lou Romano, 1997
gouache, 8½ x 9½"

Lou Romano, 1997
gouache, 8½ x 9½"

In the beginning, there were very few restrictions placed on the artists. Everyone was working in his or her own style, which is why there is such a diverse range of styles and approaches to the same character. Eventually things were more defined, but at first Pete was interested in seeing what artists would come up with when given only a simple character description.

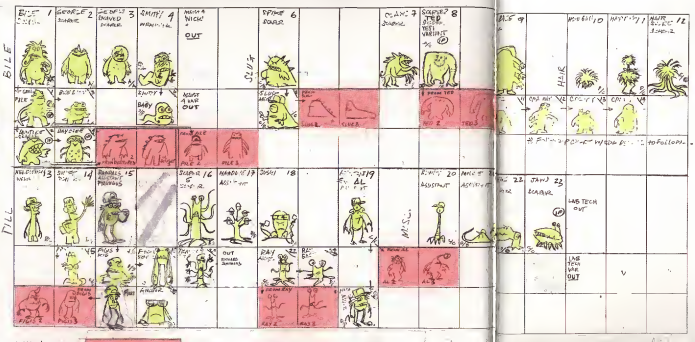
—Harley Jessup,
Production Designer

concept art of a background monster

Lou Romano, 1997
gouache, 8½ x 9½"

concept art of a background monster
Ralph Eggleston, 1997
pastel, 10½ x 7½"

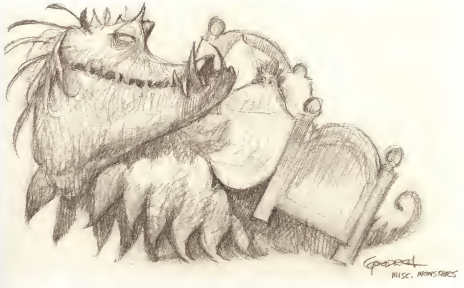
concept art of the landlady
Ralph Eggleston, 1997
pastel, 9½ x 11½"



background monster bingo chart
Bob Pauley, 2000
marker and colored pencil, 17 x 11"

concept sketch of the shift manager
Bob Pauley, 2000
marker and colored pencil, 8½ x 11"

concept art of background monsters
Carter Goodrich, 1997
watercolor, 10 x 14"



concept art of a background monster
Carter Goodrich, 1997
pencil, 14 x 17"

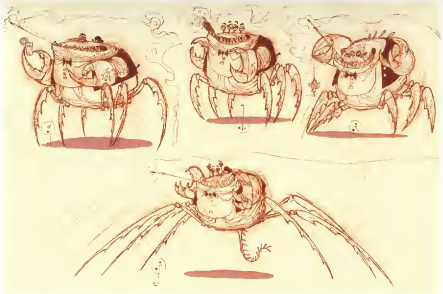
concept art of background monsters

Dominique Louis, 1999
pastel, 8½ x 10"

Dominique Louis, 1999
pastel, 8½ x 10"

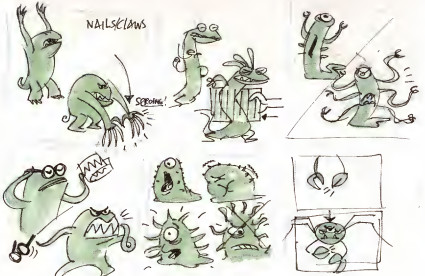
concept art of a background monster

Dominique Louis, 1999
pastel, 8½ x 9½"



concept sketches of Waternoose
Nicolas Marlet, 1997
colored pencil and ink, 16½ x 11¾"

rough character breakdown
Bob Pauley, 2000
marker and ink, 8½ x 11"



scarers and assistants warming up
Bob Pauley, 2000
marker and ink, 13 x 10½"

concept art of a Monsters, Inc. employee
Ricky Nierva, 1997
marker, 3 x 5"

background monster construction chart
Bob Pauley, 2000
marker and ink, 8½ x 11"

concept art of Monsters, Inc. employees

Geefwee Boedoe, 1997
mixed media, 11½ x 14½"

Geefwee Boedoe, 1997
mixed media, 11½ x 14½

concept art of a background monster

Harley Jessup, 1997
acrylic, 7½ x 10½"

studies for background monster textures and colors. Tia Kratter, 1999
acrylic, 20 x 12"

Acknowledgments

Pixar is very proud of this book. It would never have happened without the tireless efforts of the **Monsters, Inc.** Art Department and the Pixar Creative Resources team that collected and cataloged all this wonderful work and spearheaded the book project: Jonas Rivera, Michele Spone, Katherine Sarafian, Leeann Alameda, Andrea Warren, Nick Vlahos, John Lee, Ed Chen, Joy Word, and Kevin Chong.

Special thanks to the great folks at Chronicle Books who believed in our film: Sarah Malarkey, Anne Bunn, Laura Lovett, Patrick Barber, Tera Killip, and Shona Boyley.

Production designers Harley Jessup and Bob Pauley led a small army of talented artists toward a common goal and produced some truly outstanding work, as you have seen here.

Co-directors Lee Unkrich and David Silverman shared the vision for the film, and made it better than I had even dared to hope.

The film's producer, Darla K. Anderson, and associate producer, Kori Rae, somehow managed to get the movie out of our heads and onto film in time to project it in theaters. How they did it, I intend to find out someday.

I especially appreciate the faith and creative leadership of executive producer John Lasseter. He and executive producer Andrew Stanton kept us on track, guiding and inspiring us every step of the way.

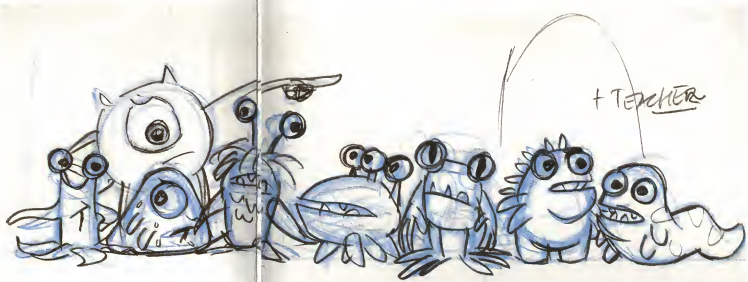
Thanks to the executive team at Pixar: Ed Catmull, Sarah McArthur, Ami Mather, and Steve Jobs, who believed in me, our team, and our ideas.

Most important, thanks to all the wonderful Pixar employees who contributed to the film in so many ways, and to our families, who allowed us to do what we love.

—Pete Docter, Director, **Monsters, Inc.**

concept art for preschool monster kids

Bob Pauley, 2000
colored pencil, 13 x 10½"



- RECYCLE SECONDARY CHARACTERS
- RECYCLE & MODIFY CHARACTERS FROM OTHER FEATURES & TESTS
- DEVELOPE & MAINTAIN AN ACTIVE PARTS BIN